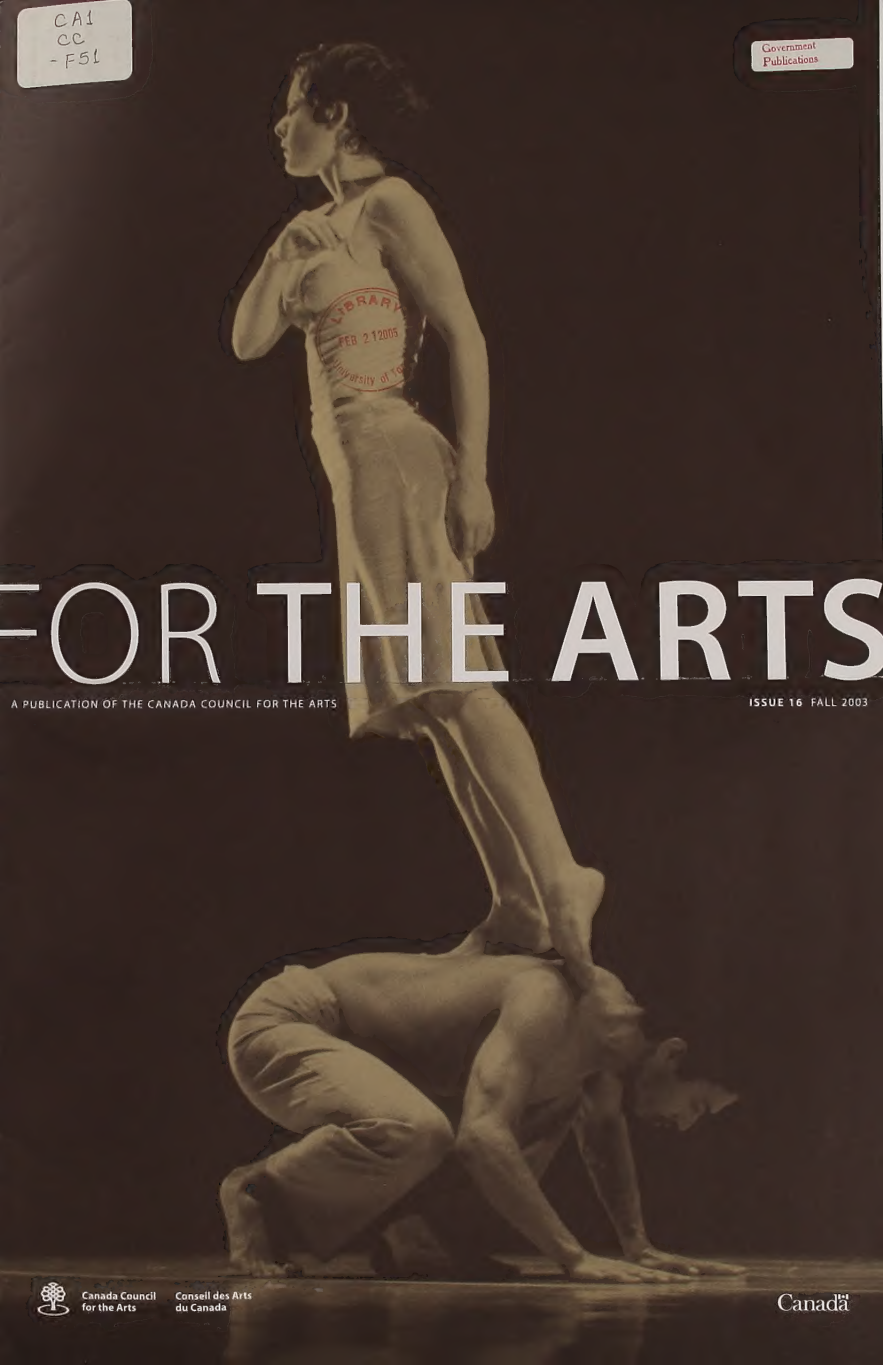


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FOR THE ARTS

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ISSUE 16 FALL 2003



Canada Council
for the Arts

Conseil des Arts
du Canada

Canada

Ancient instruments and younger players

"These players turn their ancient pieces of wood and glue into extensions of their bodies; they play them not with care and delicacy, but with abandon.... It's a form of magic.... [and it is] perfectly Canadian ... very democratic and multicultural. These are kids from Saskatoon and Mississauga and Moncton, several of them from recent-immigrant families. They have spent most of every day of their lives locked in rooms practising. And so they get to play with instruments only millionaires can afford.... This is one of those rare stories about merit actually being recognized and rewarded." —Russell Smith, *The Globe & Mail*, 11/09/03



The session was over four hours long. One after another, ten young people with the typically fresh and casual demeanour of students picked up precious musical instruments to gauge their intensity and determine their affinity with the instruments. The young virtuosi, masters of a whole spectrum of musical feeling, left much later in the evening with rare violins and cellos – a Stradivarius and more – dating from the 17th, 18th, 19th and 20th centuries. A collection of instruments worth more than \$21 million.

The national competition of the Canada Council's Musical Instrument Bank had just ended. For the next three years, Kaori Yamagami, Yi-Jia Susanne Hou, Benoit

Loiselle, Hermine Gagné, Alexandre Da Costa, Julie-Anne Derome, Kerry DuWors, Judy Kang, Jessica Linnebach and Jasper Wood will continue their international musical conquests with the loans of ten precious instruments. Judging from the experience of former recipients, the instruments will likely have a huge impact on the careers of these young musicians.

The week-long competition, the largest ever organized by the Instrument Bank, had its public climax on September 5 in the Glenn Gould Studio of the Canadian Broadcasting Centre in Toronto. The jury members, who were thrilled with the marvellous technical abilities of the finalists, said, "We listened mainly for values like colour,

texture, sound, shape and soul – the subtle and subjective things that combine to make a unique musical personality, and a compelling musical statement." Members of the public present for the announcement of the winners were treated to performances by the young musicians. The 2003 competition was further proof – if any was needed to bolster their already impressive résumés – that the exceptional character of young artists is shaped by years of dedication to their art.

For further info, images and an audio file, see: <http://www.canadacouncil.ca/news/pressreleases/co0322-e.asp>



ABOVE (FROM LEFT TO RIGHT): ALEXANDRE DA COSTA, HERMINE GAGNE, JASPER WOOD, JESSICA LINNEBACH AND YI-JIA SUSANNE HOU. BELOW (FROM LEFT TO RIGHT): KERRY DUWORS, BENOIT LOISELLE, JUDY KANG, KAORI YAMAGAMI AND JULIE-ANNE DEROME. (PHOTOS: STEPHANIE LAKE AND DEREK OLIVER (YAMAGAMI))



JEAN-LOUIS ROUX: A MAN FOR ALL SEASONS

"THE DAY THAT I STUMBLE ON THE BOARDS OR FALTER OVER MY LINES WILL BE THE DAY THAT I WILL RETIRE FOR GOOD ... AND I WOULD LIKE SOMETHING OF MYSELF TO CONTINUE ON IN THE WORLD AT THAT TIME – SOMETHING ROBUST, YOUNGER AND GREATER THAN ME, SOMETHING THAT WOULD ALLOW ME TO SAY: THAT IS WHAT I WORKED FOR."

Translation of a quote by Jacques Copeau, taken from *Nous sommes tous des acteurs*, by Jean-Louis Roux (p. 186)

The discussion was drawing to a close. "I am forcing myself," declared Jean-Louis Roux, with a smile that belied his words. The scene revealed a man who was happy to concede a point after a good debate: behind the passion, arguments and eloquence was the spirit of a man of ideas and debates, a passionate Cartesian, a creator. Since 1998, the Canada Council for the Arts has been guided by an individual who was already historical, certainly theatrical, occasionally controversial, a lover of the French language, animated by wisdom and curiosity, a defender of the rights of artists and promoter of social justice. On October 31, Jean-Louis Roux finished a five-and-a-half-year term at the helm of the Council. If he remains true to his own history, he will continue on his journey as a builder of dreams – without a backward glance. His time with the Council, and even more so within the vast pan-Canadian arts community, will have left a lasting mark.

When he arrived at the Council, Jean-Louis Roux had just left positions as Senator and Lieutenant Governor of Quebec, but he never gave up his work in the theatre, and in addition to chairing the Canada Council, he continued to practise his craft as actor. He arrived with his keen desire to work to advance the cause of the arts and culture and to contribute to the greater social good. To become better acquainted with the vast artistic population and the population in general, Jean-Louis Roux travelled across Canada, from East to West and North to South. Those he met in the course of his journeys described

these visits as charged. A four-day trip to New Brunswick – to Moncton, Dalhousie, Bouctouche and Caraquet – provides a perfect illustration. The peripatetic septuagenarian gave interviews to the *Telegraph Journal*, *CHOIX-FM*, *L'Acadie Nouvelle*, *Moncton Times & Transcript* and the French and English-language local CBC stations. He met members and representatives of various arts communities, the new arts committee of Moncton, the Aberdeen cultural centre, the Association acadiennes des artistes professionnels, Les Dans'Encorps, the New Brunswick Arts Council and the Théâtre populaire d'Acadie. He attended performances of *Laurie ou la vie de galerie* by Herménégilde Chiasson and *Les Troisies* by Antonine Maillet, visited the Clément-Cormier museum and the Lefebvre monument, and took part in the opening of the 5th Chamber Music Festival in Baie des Chaleurs. Some might say this is more myth than reality; others would simply say that he is a man of action.

In his close study of the vast cultural scene across Canada, Jean-Louis Roux became fascinated by the diversity of activities and practices as well as by the impact of certain creations. He also observed first-hand the solitary status, and low incomes, of many artists. His findings did not gather dust. Taking up the battle in the form of increased audiences and better knowledge of the arts, he was an active and vocal member of the Council's special committee on arts and education, and saw to it that audience development became a core priority of the

organization. He made it his sworn duty to promote the notion that artists be recognized and acknowledged by society as a whole. His work bore tangible results: the Council receiving increased financial support. Indeed, Jean-Louis Roux's term was marked by an increase of some 65 % in the Council's parliamentary appropriation. Tireless and insatiable, Jean-Louis Roux recently repeated his clarion call to government about the importance of continuing with this precious and profitable cultural investment. It is certain that his voice will continue to ring – and be heard.

If the walls had ears – and most of all mouths – they would tell us that Jean-Louis Roux is leaving his position at the Council with the impression that there is still more that he wants to accomplish. The man who crossed paths with such personalities as Jacques Copeau, Paul Claudel, André Gide, Christopher Plummer and Martha Henry, who was a frequent associate of Ludmilla Piroeff, Alfred Pellan, Alain Grandbois, Jean-Pierre Ronfard, Jacques Hébert, Pierre Trudeau, Jean Gascon, Mavor Moore, Tom Patterson and Madeleine Arbour, who had a hand in the creation of both the Théâtre du Nouveau Monde and the National Theatre School of Canada, who gave a professional dimension to theatre in Canada and who supported its up-and-coming playwrights, will never be content to be a mere watcher of history – he is, ultimately, a lead actor. And the voice of this cultural giant has not finished resonating ... gently.

May the road rise up to meet you, Jean-Louis Roux!



THE INVENTIVENESS OF CANADIAN DANCE IS GALVANIZING AUDIENCES AROUND THE WORLD. AND THE CANADA COUNCIL, IN AN EFFORT TO BOLSTER THE DYNAMISM OF DANCE CREATORS, IS SUPPORTING THEM IN A VARIETY OF INNOVATIVE WAYS.

The recently-published *Canadian Directory: Dance on Tour* features page after page of striking photographs and fascinating stories. Produced in association with the dance community, the directory includes a brief and engaging survey of dance in Canada by dance critic Max Wyman, and 90 pages of information on Canadian companies with productions that are ready for touring. The directory is an indispensable tool for foreign presenters and promoters, as well as an elegant illustration of the diversity, dynamism and range of dance in Canada. It does not claim to be exhaustive, being designed primarily for European and Asian markets. As a promotional device, it resonates nicely with the increasingly international dimension of dance development.

The enormous success over the past 20-plus years of a host of Canadian choreographers including Edouard Lock (*La La La Human Steps*) and Marie Chouinard (*Compagnie Marie Chouinard*) has been remarkable. Less obvious to the general public is how

this effervescence of dance creation has developed from artistic visions that are inspired through connections rooted in a very global context. The Council's program of international co-productions in dance (launched in 1998) reflects this approach to creation beyond borders. And the results have been telling.

Toronto's Sarah Chase is a gifted storyteller who combines dance and spoken word. Her most recent co-production project, *a small room*, has been presented in festivals across Europe. The story of a family history in a deck of cards, *a small room* varies according to the cards selected by spectators (the work takes place in a small room before a very small audience). The Kaaitheater in Brussels created a festival using the project, with 12 artists from different countries; and the artistic director of the SZENE festival in Salzburg, Michael Stollhofer, allowed the project to evolve and grow into *visitations*, a variation for a larger audience.

The artistic director and founder of Vancouver-based Co. Erasga, Alvin Erasga Tolentino, has performed

in his native Philippines as well as in Belgium and France. His explorations of personal and cultural identity have had creative results, including a productive collaboration with Filipino video artist Ted Armetto in a video installation entitled *Fiel*, created for Ballet Philippines, with choreography by Tolentino. His artistic ventures are marked by the intercultural, and Tolentino continues to evolve at exciting cultural crossroads.

The Council actively supports dance artists in promoting their creativity. Last spring, Vancouver companies Holy Body Tattoo, Kidd Pivot and battery opera, to name but a few, participated with more than 400 artists from around the world in International Dance Week in Zagreb, Croatia. The event, now in its 20th year, paid tribute to Vancouver dance. In the fall, one of the most important international performing arts events, MILANOLTRE (Milan, Italy), focused on Canadian dance. The success there of Lynda Gaudreau and her *Compagnie de brune* and of Hélène Blackburn and *Cas Public* is still resonating throughout Europe.

MARGIE GILLIS, IN *TORN ROOTS, BROKEN BRANCH*, A PRODUCTION OF THE MARGIE GILLIS FOUNDATION. (PHOTO: ANNIE LEBOVITZ)

COVER: DANCERS ROBIN MCPHAIL AND CHRIS GAIDER, IN *PERSEPHONE'S LUNCH*, A PRODUCTION OF TORONTO DANCE THEATRE (PHOTO: PETER STIPCEVICH), TAKEN FROM *CANADIAN DIRECTORY: DANCE ON TOUR*.

Robert J. Sawyer: resident science fiction award-winner



the 2003 Hugo Award for best novel – the world's top award in science fiction writing. Sawyer is the second Canadian to win a best novel Hugo (William Gibson won in 1985). As a Hugo winner, Sawyer joins the ranks of such legendary writers as Isaac Asimov and Arthur C. Clarke.

Hominids was partly written during Sawyer's residency in Richmond Hill. "Residencies are a fabulous form of support for Canadian writers. They provide a terrific base income while a writer is working on a creative project," Sawyer said in an interview with *For the Arts*. "The great thing about a residency is that it forces an experienced writer to focus on the fundamentals – because that's what aspiring writers in the community need help with. The residency helped to ensure that the manuscript for *Hominids* was firing on all cylinders." (The Canada Council funds some 20 residencies across the country each year.)

In 2000, Sawyer received Council support to write a history of Canadian science fiction. He said there is a need for new critical works on the subject – the last such book was published in 1992 – "and there's been a huge explosion in Canadian SF since then. My book, which wouldn't exist without the Canada Council's support, will help address that very real need."

Sawyer dismisses the argument from some quarters that science fiction is not serious literature and shouldn't receive support from arts funding agencies: "Canadian science fiction is literature, and is of value. It deserves no less support than any other form of artistic expression."

The town of Richmond Hill, Ontario is a long way off from a parallel universe populated by the modern-day descendants of prehistoric Neanderthals. Yet for science fiction writer Robert J. Sawyer, a Canada Council-funded residency at the Richmond Hill Public Library helped in writing a book that has received international acclaim.

Sawyer's *Hominids*, in which an accident in a Sudbury laboratory opens a portal to the Neanderthal universe, won

STORY-TELLING, FROM ABROAD

The Visiting Foreign Artist Program of the Canada Council allows renowned foreign artists, with their wealth of cultural baggage in tow, to travel to Canada to share their knowledge and art with Canadian artists. Typically, a host organization, wishing to bring an artist and his or her work before the local community, will develop a program and invite an artist to take part. Whether through lively discussions in workshops or in master classes, guest artists will share their expertise with Canadian artists and in the process add to their professional development. The exchanges often also inspire participating artists to explore new artistic horizons.

Authors, storytellers and spoken-word artists from France and the United States have been recent guests of organizations that have received assistance from the Writing and Publishing Section. At the end of the summer, Productions Littorale hosted French storyteller Guth des Prez, who shared his 40 phenomenal years of experience in the legendary world of telling tales with Quebec counterparts. This fall, the Nuit Internationale du Conte en Acadie welcomed well-known French storyteller Susana Azquinez, who regaled listeners in northeastern New Brunswick with her evocative tales. This winter, the Festival Voix d'Amériques in Montreal will host Anne Waldman and Ursula Rucker, two great and garrulous American spoken-word artists.

These few examples among many demonstrate how the Council nourishes the insatiable desire to discover the cultures of other peoples and places.



MUSIC MAKERS

Like modern-day wandering minstrels, the Canada Council and Canadian musicians have been taking to the road and making music together. The partnership stretches back to 1998, with the Council's Showcase of Culturally Diverse and Aboriginal Music, which toured to Vancouver, Toronto and Montreal. In 2000, it was the *Native to Canada* showcase of Aboriginal music at WOMEX, in Berlin. And in the summer of 2003, Canada's unique world music sound resonated widely during the European tour of Sonic Weave, which travelled to 12 major music festivals across the continent.

This fall, the Council again teamed up with talented Canadian musicians at *Exposed Roots*. Sixteen Aboriginal and world music acts – Kiran Ahluwalia, the Flying Bulgar Klezmer Band, Mernie, Leelay Gilday, Sandy Scofield, the Khac Chi Ensemble, Joaquin Diaz, Taza, Mighty Popo, Asani, Vuja Dé, Les Frères Diouf, Taima Project, Uzume, Talko Ensemble, George Leach and Celso Machado – were showcased November 21 through 23 in Montreal at the Maison de la culture Ahuntsic-Carderville and at the popular Club Soda. The event, which targeted Canadian and international promoters and presenters, took place during the CINARS (International Exchange for the Performing Arts) Forum and the Rendez-vous Folk Conference.

See: www.councildesarts.ca/grants/outreach/exposedroots/

Clockwise, from upper left: Les Frères Diouf, Joaquin Diaz, Elisapie Isaac of Taima Project, Kiran Ahluwalia, Celso Machado, George Leach, Mighty Popo, Uzume Talko Ensemble. (Photos: Lolita Boudreau)



Douglas Glover, Élise Turcotte and Margaret MacMillan among GG award winners

Douglas Glover, Élise Turcotte and Margaret MacMillan are among the winners of the 2003 Governor General's Literary Awards. Glover won for his novel *Elle*, which the jury called "magical, ribald... about longing, lust, language and memory." Glover has published four short story collections (including *A Guide to Animal Behaviour*, a GG finalist in 1991), four novels and a work of nonfiction. Élise Turcotte won the French-language fiction prize for *La maison étrangère*, a novel about family dramas. Turcotte has won prizes for her fiction and poetry. Two of her novels have been translated into English, including *The Sound of Living Things*. Margaret MacMillan is a first-time finalist and winner, in nonfiction, for the acclaimed *Paris 1919: Six Months That Changed the World*. Her account of the Paris Peace Conference is a vivid portrayal of the events and characters (including Woodrow Wilson, David Lloyd George and Georges Clemenceau) that played such an influential role in 20th century history. Paris 1919 previously won the UK's Samuel Johnson Prize.

The other winners are: Nonfiction (French-language): Thierry Hentsch, for *Raconter et mourir: aux sources narratives de l'imaginaire occidental*; Poetry: Tim Lilburn, for *Kill-Site*, and Pierre Nepveu, for *Lignes aériennes*; Drama: Vern Thiessen, for *Einstein's Gift*, and Jean-Rock Gaudreault, for *Deux pas vers les étoiles*; Children's literature (text): Glen Huser, for *Stitches*, and Danielle Simard, for *J'ai vendu ma sœur*; Children's literature (illustration): Allen Sapp, for *The Song Within My Heart*, and Virginie Egger, for *Recette d'éléphant à la sauce vieux pneu*; and Translation: Jane Brierley, for *Memoirs of a Less Travelled Road: A Historian's Life*, and Agnès Guitard, for *Un amour de Salomé*. (For author biographies and jury citations, see: www.canadacouncil.ca/prizes/.)

Winning authors receive \$15,000. The Governor General's Awards are valued at over \$300,000. The Canada Council has administered and funded the awards since 1959. BMO Financial Group has been a principal sponsor of the awards for 17 years.



Governor General's Literary Award winners Douglas Glover, Margaret MacMillan and Élise Turcotte. Photos (from left) Laura Von Rask, Bill Bohychuk, Gilles Robitaille.

OFF THE RADAR: CALLING ALL CRITICAL THINKERS IN THE INTER-ARTS

Off the Radar: Initiatives in Critical Thinking (OTR), a new initiative of the Canada Council's Inter-Arts Office, is off and running. Launched in April, the one-year program provides grants of up to \$5,000 to non-profit arts organizations and artists' collectives for public discussion about critical thinking in performance art, interdisciplinary work or new artistic practices, including artist-community collaborations. This summer, OTR enabled the Guelph Jazz Festival to invite interdisciplinary artist Paul D. Miller, aka DJ Spooky, to lead a discussion on the social justice and human rights issues that impregnate jazz and new artistic practices. In Montreal, OTR supported a round table organized by Galerie FMR on the role of the arts in the revitalization of the community of Hochelaga-Maisonneuve. Sociologist Louis Jacob, arts critic Guy Sioul Durand and others discussed the role of a cultural centre, the nature and breadth of public participation in cultural activities, the artist-community relationship as it affects social and cultural development, and the impact of gentrification on cultural development. A-Space Gallery in Toronto received an OTR grant for a symposium on creolization and community-based artistic practices. The 2004 event will be of special interest to Toronto's strong Caribbean community, but will also serve to introduce unique forms of cultural expression to a wider audience, including artists and arts professionals.

The workshops, panels, conferences, fora and symposia funded by *Off the Radar* can be distinct events or part of a larger event. Applications can be submitted any time before March 31, 2004; events must take place by the end of 2004. For guidelines and application forms, see: <http://www.canadacouncil.ca/grants/interarts/>.

Art Bank builds bridges with South Africa

Canada Council Art Bank Director Victoria Henry has just returned from a trip to South Africa during which she held discussions with government officials who are keen to set up their own art bank. The visit was a follow-up to a Canadian trade mission to Africa in November 2002. At that time, South Africa's Minister of Science and Technology, Culture and Recreation, Ben Ngubane, decided that his country should emulate the Canadian art-lending success story. During her visit, Henry and her South African counterparts agreed on a strategy for developing the Art Bank of South Africa, including assistance with a long-term business plan. Henry said she's looking forward to working with the National Arts Council of South Africa to create a national rental agency for contemporary and traditional South African art. Making good art accessible to a broad public increases arts awareness, and also illustrates the relevance of culturally-diverse artwork to nation-building."

UNESCO TO ADOPT INTERNATIONAL CONVENTION ON CULTURAL DIVERSITY

The General Conference of UNESCO has unanimously agreed to begin drafting an international convention on cultural diversity. Proponents of the idea have long maintained that a binding international instrument was needed to enable countries to adopt measures to protect and promote their national cultures. It means that international disputes on issues of cultural protection would be settled by a body with a cultural mandate. They currently go to the World Trade Organization.

Canadian Foreign Minister Bill Graham told delegates to the October conference in Paris: "Cultural expression is essential in both promoting the social cohesion of a nation and enabling its citizens to define their own values. A country projects itself on the international scene through its artists; it gains influence through its culture (and) the expression of its ideas.... Cultural diversity means openness to various influences and cultural products, while enabling each country to give voice to its own cultural expression. In short, it calls for a balance between access to local cultural content and openness to other cultures."

It is hoped that the convention, which will build on UNESCO's Universal Declaration on Cultural Diversity (2001), can be adopted at the 2005 General Conference. The decision by the 190 member-states of the UN organization is the culmination of several years of work by the governments of Canada, France and Quebec, as well as by such bodies as the International Network for Cultural Diversity (representing artists) and the Coalition for Cultural Diversity (representing cultural groups). The Canadian delegation supporting the elaboration of an international instrument included Heritage Minister Sheila Copps, Quebec Culture and Communication Minister Line Beauchamp and civil society representatives from the Canadian Commission for UNESCO.

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des œuvres de diverses cultures dans le développement d'un pays.»

S'ENRICHIR DES AUTRES... ET AVEC EUX!

De fameux artistes étrangers, apportant avec eux inestimables bagages culturels, viennent partager leur immense savoir avec les artistes du Canada, grâce au Programme de visites d'artistes étrangers du Conseil des arts du Canada, un organisme hôte, tenant compte des réalisations artistiques et des perspectives que pourrait avoir tel ou tel artiste sur la communauté qu'il desservit, élabore un projet et lance une invitation. Dans le feu des discussions soulévoées hors des ateliers et des classes de maître, l'artiste invité partage son expertise avec les artistes canadiens et prend ainsi part à leur épanouissement professionnel. Plus encore, il les inspire en leur révélant de nouveaux horizons artistiques.

Plusieurs organismes ont reçu une aide du service des lettres et de l'édition afin de pouvoir inviter de remarquables auteurs, conteurs, artistes de la création par le biais de la France et des États-Unis – à participer à des activités de développement professionnel. Ainsi, à la fin de l'été, les Productions Littorales ont accueilli le conteur français Guith des Prez, qui a partagé avec ses collègues écrivains ses phénoménales 40 années d'expérience dans le légendaire univers du conte. Dans la mouvance de la rentrée automnale, la NICA (Nuit internationale du Conte en Acadie) a reçu la conteuse française Valérian et Ursula Ruckler, deux grandes artistes de la création par le biais de la France et des États-Unis – à participer à des activités de développement professionnel. Ainsi, à la fin de l'été, les Productions Littorales ont accueilli le conteur français Guith des Prez, qui a partagé avec ses collègues écrivains ses phénoménales 40 années d'expérience dans le légendaire univers du conte.

Avec ce programme, le Conseil allimente l'impétuosité soignée, ce ne sont là que quelques exemples...

Robert J. Sawyer sillonne avec brio l'univers de la science-fiction



Robert J. Sawyer sillonne avec brio l'univers de la science-fiction. Au cours d'une entrevue accordée à Pour les Arts, Sawyer, écrivain canadien, nous raconte comment il a remporté le prix de science-fiction de l'Association des écrivains de science-fiction du Canada (ASFC) en 1992, année de parution du dernier livre de sa trilogie, *Homéride*. Sawyer nous raconte également comment il a remporté le prix de science-fiction de l'Association des écrivains de science-fiction du Canada (ASFC) en 1992, année de parution du dernier livre de sa trilogie, *Homéride*. Sawyer nous raconte également comment il a remporté le prix de science-fiction de l'Association des écrivains de science-fiction du Canada (ASFC) en 1992, année de parution du dernier livre de sa trilogie, *Homéride*.



Tels de joyeux troubadours, le Conseil des arts et les musiciens canadiens progressent à un rythme réjouissant. En 1998, grâce aux Minispectacles de musiciens de cultures diverses et des Premiers peuples à Vancouver, Toronto et Montréal, en 2000, grâce aux Minispectacles de musiciens de cultures diverses et des Premiers peuples à Vancouver, Toronto et Montréal, en 2000, grâce à la tournée européenne de musique du monde du Canada Sonic Weave (Mondre sonore), qui a parcouru les plus importants festivals de musique européens, une sonnerie canadienne a été entendue de façon retentissante, son caractère unique et diversifié. Cet automne, le Conseil et de talentueux musiciens ont recréé et présentent Sons neufs comme le monde, 16 numéros de musique autochtone et de musique du monde du Canada, qui a parcouru les plus importants festivals de musique européens, une sonnerie canadienne a été entendue de façon retentissante, son caractère unique et diversifié.



(Photos : Lolita Boudreau)

moment que le Forum CNAIS et la conférence Rendez-vous Folk, www.conseildesarts.ca/subventions/diffusion/sonneurs/

Dans le sens des aiguilles d'une montre, à partir du haut à gauche : Les Frères Drou, Joachim Diaz, Eliazar Isaac de Tama Project, Kiani Ahluwalia, Celso Machado, George Leach, Mighty Popo, Usame, Taka Ensemble.

EN AVANT LA MUSIQUE!

D'anciens instruments et de jeunes interprètes

« Ces musiciens font corps avec ces anciens bouts de bois et de colle; ils en jouent non pas avec attention et délicatesse, mais avec abandon. Ici, c'est d'une forme de magie, et c'est parfaite-ment canadien... très démocratique et très multiculturel. Ces jeunes viennent de Saskatoon, de Mississauga et de Moncton, plusieurs d'entre eux sont les enfants de nouveaux immigrants. Ils ont passé presque l'entière partie de leur vie à pratiquer, cloîtrés dans des salles. Aujourd'hui, ils jouent sur des instruments que seuls les millionnaires peuvent se payer... Il s'agit là de l'une de ces rares histoires sur la reconnaissance et la récompense du mérite. » — Russell Smith, *The Globe & Mail* 11/09/03



La séance a duré plus de quatre heures. À tour de rôle, 10 jeunes qui, à première vue et en raison de leur allure deconçue, ressemblaient à de jeunes étudiants comme tant d'autres, se sont emparés de précieux instruments de musique pour en soupeser l'intensité et, finalement, déterminer l'affinité entre eux et l'instrument. Dix jeunes virtuoses, maîtres d'une vaste gamme d'émotions musicales, sont donc repartis, tard dans la nuit, avec de rares violons et violoncelles —traditionnels autres— des 17^e, 18^e, 19^e et 20^e siècles, instruments d'une valeur totale de plus de 2,1 millions de dollars canadiens. Ainsi prenait fin le Concours national de la Banque d'Instruments de musique du Conseil des Arts du Canada, semaine, et le jury, qui avait avoir savouré la grande radifusion, à Toronto. L'événement a duré près d'une semaine, au studio Glenn-Gould du Centre canadien de jeunes artistes se forme au fil de précédentes années de lauréats à l'appui, que le caractère exceptionnel de l'impressionnantes notes biographiques des lauréats et Manifestement, le Concours de 2003 aura démontré, musiciens s'exercent sur les précieux instruments prêtés, gagnants a pu entendre les jeunes musiciens et de gagnants. Le public présent au dévoilement du groupe ont définitivement déterminé le choix des gagnants et les pièces de ces instruments engendreront assurément des retombées considérables sur les carrières de ces jeunes musiciennes et musiciens.

Le concours, le plus important jamais organisé par la Banque, a connu son douzième public le 5 septembre dernier, au studio Glenn-Gould du Centre canadien de jeunes artistes se forme au fil de précédentes années de lauréats à l'appui, que le caractère exceptionnel de l'impressionnantes notes biographiques des lauréats et Manifestement, le Concours de 2003 aura démontré, musiciens s'exercent sur les précieux instruments prêtés, gagnants a pu entendre les jeunes musiciens et de gagnants. Le public présent au dévoilement du groupe ont définitivement déterminé le choix des gagnants et les pièces de ces instruments engendreront assurément des retombées considérables sur les carrières de ces jeunes musiciennes et musiciens.



EN HAUT (DE GAUCHE À DROITE) : ALEXANDRE DUBOIS, HERMINE GAGNÉ, JASPER WOOD, JESSICA LINDBACH ET JULIE ANNE DEROME. (TOUS LES PHOTOS : STEPHAN LAM, SAUF CELLE DE YAMAGAMI, DOREE OLIVER)



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